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"THE ART OF PORTRAIT PAINTING," by the HON. JOHN COLLIER, with forty-one illustrations in color and half-tone. New York and London, Cassell & Co., Limited. \$3.50.

The appearance of this quarto volume is attractive. The portraits, covering the whole history of portrait art, are selected with great care and judgment. Several of the plates are three-color process reproductions, the most successful being, "Portrait of a Tailor," by Moroni; the new Titian of the London National Gallery, "Ariosto"; the portrait of George Gisse, by Holbein, from the Berlin Gallery, and "Miss Alexander," by Whistler.

As to the contents it is apparent that an artist of strong personal opinions has the carpet, and that his opinions, when critical, are not always unassailable. The author cavils when he claims that Rembrandt's mastery over chiaroscuro is overpraised, and he errs when he assails the composition of Rembrandt's famous "Syndics of the Clothworkers' Guild" in the Ryks Museum. He claims that the table in this composition is looked at from below, which is right, but that "the lines of the wood-work" behind the sitters "are absolutely inconsistent with the view of the table," which is wrong—for the author forgets that the wainscoting in those old Dutch halls often ran up 8 or 10 feet which makes the composition correct.

The author's patronizing estimate of the English school of portraiture of Reynolds, Gainsborough, Romney and Raeburn might be considered unexpected if we did not remember that he himself paints portraits. His appreciation of the modern men seems the best—but, calling this "dangerous ground," he does not enumerate many.

When taking up the second part, dealing with "The Aims and Methods of the Great Masters," the opinions expressed are even more those of personal convictions which have not been canonized. They may be summed up by one sentence when the author says: "Indeed I could think of no better augury for the future of portraiture than a movement 'back to Holbein.'" This sufficiently shows the animus of Mr. Collier's opinions.

This part of the book contains a good deal of interesting technical information, which is enlarged upon from the author's own practice in the concluding portion of the book.

The style of this writer is easy and colloquial, but sometimes flippant, as, speaking of Holbein's portraits, he says: "They are not lovely as a rule, but then human beings are not lovely as a rule." Or, when he speaks of the Dutch archerpieces, "A company of archers or arquebusiers making merry—which, indeed, seems to have been their chief occupation." Mr. Collier forgets that most of these Dutch militia groups were painted during the Eighty Years' War with Spain, when the subjects were oftener engaged on more serious occupation than making merry. The expression, used once or twice, "This is all to the good," is decidedly slangy.

The book, nevertheless, is entertaining reading, even if it does arouse more dissent than assent.